

**The teaching of music fundamentals using culturally responsive  
pedagogical strategies: A case study of junior public schools in  
Zambia.**

**ALEX D. MWESA  
40030768**

**A thesis submitted in partial fulfillment of the requirements for the  
postgraduate BAHONS IN MUSIC (1 FJ L01 1) Musicology at the  
Potchefstroom Campus of North-West University, South Africa**

**Supervisor: Dr. Cara Lebohang Stacey**

**November 2022**

## **Declaration**

By submitting this thesis/dissertation electronically, I declare that the entirety of the work contained therein is my own, original work, that I am the sole author thereof (except when explicitly otherwise stated), that reproduction and publication thereof by North-West University will not infringe any third party rights and that I have not previously in its entirety or in part submitted it for obtaining any qualification.

Alex Mwesa



Signature

Date: 25 November 2022

## **Table of Contents**

<b>Acknowledgment.....</b>	<b>04</b>
<b>Chapter 1:</b>	<b>05</b>
1.1    Introduction.....	05
1.2    Analysis of available literature.....	09
1.3    Research approach and procedures.....	12
1.4    Data Collection.....	13
1.5    Ethical review.....	13
1.6    Conclusion.....	15
<b>Chapter Two: Ethnographic experiences</b>	<b>16</b>
2.1    Research context.....	16
2.2    School resources and inventory.....	17
2.3    Class observations.....	18
2.4    Teaching experience and reflections.....	19
2.5    Conclusions.....	22
<b>Chapter Three: Conclusions</b>	<b>24</b>
3.1    Introduction.....	24
3.2    Overview of key finding and implications.....	24
3.3    Challenges and limitations.....	25
3.4    Recommendations.....	26
3.5    Areas for further research.....	27
3.6    Concluding comments.....	27
Bibliography.....	29
Appendices.....	33

## **Acknowledgments**

My research advisor, Dr. Cara Lebohang Stacey, deserves special recognition and thanks for her prompt assistance in helping me complete this research project successfully. How you endured these two years of continuous, insightful comments is beyond me. Thank you for keeping me accountable and pulling me out of those few moments of impending disaster. As I pursued the Bachelor of Arts Honors in Music, the academic staff of the 2021–2022 music department at North-West University fostered me throughout my academic development. I want to thank Mr. Jaco van der Merwe in particular for seeing to it that I was admitted into this program.

I should also mention my coworkers and friends from Botswana's Acacia Primary School. I owe a debt of gratitude to my employer, Debswana Diamond Mining Company of Jwaneng, for being such a supportive employer. I also recognize my supervisor, Mrs. Moepi Malebogo for all the motivation and trust in me during my experience at Acacia Primary School. Nalumino Lawrence Mundia, better known as Mino, is another dear friend I feel obliged to name. You forced me out of my comfort zone, and as a result, I am a better music educator today.

My family, I am saving the best for last. I would want to begin by paying tribute to my late father, Mr. John Anderson Mwesa. Even though you are not here, your influence continues to fuel my enthusiasm for music education. To my late mother Jenifer Tiny Mwesa, you instilled my musical dreams in me. Today, I am a proud and confident musician and teacher because you assured me my music pursuits would reward me.

I am grateful to Buumba Mutinta Mwesa, my devoted wife, for her support and sacrifices during the years that we have been together. We have achieved this milestone together because you put your trust and faith in a simple music teacher. However, let me inform you right now that I am pursuing a master's degree next. My children, I adore you all, Elvis Mwesa, Banji Mwesa, and Thandiwe Mwesa. Do not forget to pursue and achieve your aspirations. Thanks to everybody.

# **Chapter 1**

## **1.1 Introduction**

*[Cultural sensitivity] is the responsibility of every teacher and every school leader to learn the strategies necessary to make [culturally effective] ... education possible.*

(Fatma Sabri, 2014)

Music education is available to students in Zambia's public schools from the eighth grade through the twelfth. Nonetheless, many schools offer music only to junior secondary pupils, while some are devoid of music altogether. This is in part due to the perception that music resources are expensive and examination results poor. Additionally, "textbooks, music instruments, equipment, and other crucial materials for the arts are never fully supplied" (Sianagowa, 2013:7). It is also very common according to Mubita et al. (2003:172) that, "some administrators, in their individual capacities, resist the inclusion of music in their school curriculum."

In addition to what has been stated thus far, music education in Zambia continues to face a myriad of obstacles that adversely affect its delivery. One such obstacle is "failure by music teachers to be innovative enough to properly implement an effective and contextualized music education" (Sianagowa, 2013:6). Of particular concern to this study is that indigenous issues are often overlooked in practice due in part to, the lack of a comprehensive recruitment policy for student teachers. Because many student teachers lack the basic and prior knowledge of music, including indigenous musical knowledge, the consequence of teacher training education is, according to Mumpuka, "efforts are directed at improving [fundamental musical knowledge...] at the expense of teaching methodology" (2009:61). Since pedagogy and teaching methods are directly the matter of teachers, this research is appropriate in addressing Mumpuka's concern. The study outlined here addresses the challenges encountered in formal Zambian musical education and suggests how else teaching might be approached and how this might be done in ways that are accessible to local teachers and learners.

This study aims to serve as a point of departure for research into creative teaching strategies that are appropriate for the social and cultural context of learners in Zambia. To achieve this goal, this qualitative case study explores how secondary specialist music teachers are currently teaching, and

how they are working to innovate and contextualize teaching approaches in public junior secondary schools in Zambia. The study sought to investigate some vernacular language principles as well as some principles and concepts from local cultural musical traditions to utilize them as learning tools for the study of music fundamentals. I interviewed three teachers about their knowledge of such approaches and their significance, as well as about their understanding of their practices and perceived outcomes, including challenges and support. I also took on the role of the music teacher for the eighth-grade music class to observe first-hand the implications of my advocated teaching innovations.

Borrowing Herbst's words from a similar study, this project "merely acted as an ignition key to start a journey which will certainly reach rocky areas [...] but holds the promise of leading to greener pastures of musical arts education in post-colonial [Zambia]" (2003:13). It is my aim that the findings of this indagation impel future inquiries and actions for the integration of cultural elements, musical traditions, to augment the musical experience and learning outcomes among local learners. Furthermore, indigenous African professionals must engage in such research because they are closer or part of the local cultures. They are better positioned to understand the dynamics and elements that would help decolonize musical arts education. This would also correct the imbalance of similar research on African musical arts largely championed by non-native researchers. It is conspicuous that "the majority of research on African [musical arts education] has been done by scholars outside of Africa" (Herbst, 2003:17). Perhaps, this is why we see Eurocentric education models still driving education in Africa.

The notion of culturally responsive pedagogies in music education was ignited by a music education presentation I attended years ago on the topic of "Transcription of Zambian Music". Mr. John Anderson Mwesa (1938-2011)<sup>1</sup>, the workshop presenter, demonstrated how the natural tonal inflections from some selected local languages were the foundation of indigenous compositional techniques. I observed how particular rhythm patterns and permutations in Zambian local melodies appeared naturally in speech. John Mwesa used selected everyday speech phrases as the basis to teach rhythm and melodic patterns. Because I was familiar with the adapted underlying cultural

---

<sup>1</sup> My father was the late John Anderson Mwesa, a well-known figure in Zambia's music education.

elements, I observed right away how much simpler the approach had made the concepts of composition, rhythm transcription, and rhythm aural training.

Studies on the application of cultural contexts that might provide music practitioners with both theoretical and practical resources are currently scarce in Zambia. The British colonial government introduced Zambia's education system. Over fifty-five years since independence, music education, on the other hand, is still heavily centered on western musical traditions. "At [secondary level] wherein music is examinable, the syllabus is biased towards western music and instruments" according to Mubita et al (2003:172). This, according to Carver, is such because, "since the earliest days of colonization, western music education has played a hegemonic role in music education in [...] Africa" (2003:65). Although arguably, Africa may learn a lot from European and North American education developments, it is self-evident that music instruction and material are tailored toward western students. The resultant challenge has been that "the complete dominance in colonial education of western culture meant that indigenous knowledge systems were completely bypassed" (Carver, 2003:64).

Another consideration is that Zambia's population is predominately Christian. This is an important factor when analysing the forces influencing music education in the nation. Many music teachers find themselves as music teachers due to their roots in church music, consequently "their value systems and world views are western-oriented" (Mwesa, 2003:179). In addition to this, many music educators grapple with their lack of familiarity with how to contextualize music instruction. Thus, "the place of 'African' music taught in African classrooms [is] far removed from the music that children experience in their communities" (Omibiyi cited in Ngandu, 2009:1). Overall, this has undermined the potential of cultural elements, indigenous musical traditions, and practices to enhance the learning of musical concepts, fundamentals, and self-actualization among the Zambian learners.

Despite all this, the Zambian government has implemented policy revisions that encourage contextualization. The Teachers Curriculum Implementation Guide of 2013, highlighted the need "to prepare learners for the challenges they will face in a rapidly changing world." The guide further stipulates that "teachers now face the challenge of planning and providing the daily learning experience that contributes to the achievement of this vision" (*ibid*). Unfortunately, teaching

methods are not clearly defined in the guide. Despite this, music educators must strive to achieve this vision through effective instruction suited to the local context, which according to the Zambian Curriculum Framework (2013), “should take into account the nature and characteristics of the learner” (*ibid*). Hartwig and Joseph argue that including cultural components in the music curriculum is advantageous because “it [...] provides a valuable medium for the teaching of musical elements and concepts” (2015:5).

Plausibly “the Zambian government [...] continues] to institute many educational reforms to [...] modify the school curriculum making it culturally sensitive and relevant to the needs and aspirations of the country” (Mumpuka, 2009:14). This is heartening to note. Contemporary education places a strong emphasis on motivating students in a way that encourages them to find their own identities. Even though there are efforts to integrate local repertoire and the use of African musical instruments, in response to the localization of the curriculum, there are not many studies conducted in Zambia on contextualizing instruction in any way that can provide music educators with theoretical and practical resources.

It is my conviction that the current Zambian music curriculum needs further re-adaptation to accommodate students' cultural knowledge to produce a music experience that embraces students' cultural knowledge. It has been argued that how students acquire knowledge, organize information, and formulate ideas is related to their culture (Kanu, 2005:5). This in turn “addresses student achievement but also helps students to accept and affirm their cultural identity while developing critical perspectives that challenge inequities that schools perpetuate” (Ladson-Billings, 1995:469). In addition, this study is, borrowing from Ladson-Billings again, a new theoretical paradigm provid[ing] a lens, or worldview, through which to view educational research and practice.” Mateiro et al. (2012:53) state, “The role of the teacher is to present the subject matter in such a way that it is adapted and understood.” Concisely, this study could be used as a tool for specialist music teachers and other music educators to examine, assess, and revise current teaching strategies. Such research also supports the objectives of curriculum reforms being implemented by the government.

Without any doubt, culture affects how music is learned, taught, and performed. Understanding the connections between these variables is necessary to respond to the questions; - how does

culturally responsive teaching affect how fundamental music elements and concepts are taught and learned in the classroom? What are the procedures, practices, and results that may be adapted to effectively apply such strategies? Teachers must pursue new ideas and develop cutting-edge instructional methodologies suited to the learners. "Teachers who utilize culturally responsive practices value students' cultural and linguistic resources and view this knowledge as capital to build upon rather than as a barrier to learning" (Aceves et al., 2014:7). The stated guiding questions will provide music teachers direction in pursuing such a worldview.

## **1.2 Analysis of available literature.**

"The importance of providing learning experiences that enable the [African learner] acquire knowledge, skills, and understanding of traditional music and dance of their environment and those of their neighbors is now generally recognized, ..." (Nketia, cited in Obeng et al. 2018:45).

A corpus of literature confirms that African musical traditions have been incorporated into some, if not most, African arts education. As to what extent music education is localized, there are many perspectives and areas of focus. Some frequently mentioned considerations are content, context, identity, and social-cultural aspects. However, the subject of the Africanization of music curricula is still mostly vague and hazy in discussions. The innovation of locally influenced instructional approaches is even further blared because Euro-centric ideas are still the dominant driver in music education and instructional design. Even though Herbst admits, "there seems to be an African and Western [manner] of teaching" (2003:15), the African approach is not well defined. For instance, there are no labels as western music does, such as Orff Schulwerk, Kodaly, etc. Even in the case where African musical traditions are incorporated into the curriculum, the status quo is such that 'educators tend to use Westerns methods to teach students African music' (Herbst, 2003:15).

Much literature views music as a means of highlighting and preserving culture. According to Mubita et al. "music provides a chance for the learners to appreciate their cultural heritage" (2003:171). Zambia's official perspective on music is similarly encapsulated in the following statement from its National Education Policy, which reads; "the ministry of education has [...] set itself the goals of producing leaders capable of appreciating Zambia's ethnic cultures, customs, and

traditions, and upholding national pride, sovereignty, peace, freedom, and independence” (1996:5). To achieve this contextualization, the recurring theme is predominantly the integration of African musical traditions, which in principle are, song, dance, tales, and games, as activities in the classroom, side by side with the use of traditional instruments. This option appears to be the first choice for many researchers. Mubita et al. argue that “the use of local music materials will [...] make [...] pupils also acquire wide knowledge in traditional music that will broaden their understanding of Zambian musical heritage” (2003:175). This is an auspicious development, but it is only one of many efforts required to decolonize musical arts education.

While including African music and materials is a welcome effort, what teaching practices are used to ensure effective music instruction is equally pivotal. The literature reviewed suggests that the main objective of Africanization is to conserve culture, rather than to promote music learning as an aim in itself. This is also evident in Mwesa’s statement, “music education [...] is the most appropriate and effective means through which African societies can carry out systematic enculturation of values [...]” (2003:182). Thus, “curriculum content” is the focus to achieve this result. This is asserted by Philpott in the statement, “[t]here is much in the most recent narratives to suggest that curriculum content is central to inclusion and, by implication, decolonization” (2022:5).

While maintaining cultural identity and preserving it is important, there are other elements of culture that can be used to advance an effective teaching and educational system, while advancing Africa as a knowledgeable and competent continent. Indigenous communities throughout the world have traditionally had their unique methods for passing on knowledge to future generations. From such a backdrop, effective instruction tailored to students' musical backgrounds and cultures must be required as part of the contextualization process. The statement “what music is taught is only slightly more important than the way it is taught” (Evans and Philpott, 2009) is offered from time to time as a challenge to teachers. Drawing from much of the literature under review, it has thus far demonstrated as Krasnoff writes, “cultural responsiveness is crucial to the “essence of effective teaching” (2016:3). Furthermore, if “knowledge is to be approached as a resource and an open system rather than as an imposition by those who possess it, *new styles of teaching need to be evolved*” (Stenhouse, 1975:32). To complement other ongoing initiatives, address learner

outcomes, and promote student engagement, this research will largely focus on the process of teaching and learning in context.

The propagation of western approaches in African arts education possess several challenges. Segamotso, in his research document from 2011 states, ‘Music Education in junior secondary schools in Botswana’ identifies the following as suitable approaches to music education, Dalcroze, Orff Schulwerk, Suzuki talent education, and Kodály (2011:23). He also notes that the approaches outlined are influenced by the context in which they are utilized, largely shaped by the culture from which they were derived. The approaches stated are typical of music teacher training education and textbooks used in Zambia, which largely suits Carver’s statement as “An epistemological and didactic framework that [bears] little connection to [the Africans’] familiar ways of knowing (2003:65). Though we have much to borrow and learn from the approaches stated, research shows that “student’s race, ethnicity, and cultural background significantly influence their achievement” (Krasnoff 2016: 1). Thus, restoration should encompass more than just content, it should include practical methods for creating and organizing instruction. To do this, it will be necessary to look beyond cultural practices, to instructional delivery itself. It will also call for less reliance on pre-packaged instructional materials, (many of which are Western in origin) and increased use of methods and strategies that are adapted to the backgrounds of particular student groups. Krasnoff reminds us that “culturally responsive teaching deals as much with using [cultural] instructional strategies as with adding [cultural] content to the curriculum” (2016:12). In other words, "all music instruction, both artistically and pedagogically, should be constructed within the framework of the original culture" (Addo, 1997:15).

As much as there is a body of literature on culturally responsive music education in general, many of the sources may not be the most user-friendly for teachers. The bulk of these efforts concentrates on using traditional instruments in the classroom together with African musical traditions like singing, dance, storytelling, and games. This option appears to be the first choice for many researchers. As a result, Zambian music education still lacks a systematic localization approach. Interviews with local teachers suggest that professional development in Zambia has not addressed the issue. Teachers are free to experiment with their methods. It is important to realize that the use of local musical resources and initiatives will, in the words of Mubita et al. “make pupils also acquire comprehensive knowledge in traditional music that will widen their understanding of

Zambian musical heritage” (2003:175). Simako further proposes that Botswana’s arts syllabus be tailored toward reflecting Botswana’s cultural values (2009:11). He proposes the adaption of traditional learning activities that would turn Setswana children’s songs into usable learning materials. He believes that music knowledge and skills could be effective for learners only if it is adapted to their cultural practices. Simako’s principle, on the other hand, ignores instructional approaches that employ cultural elements, musical practices, and principles as tools for teaching music literacy. He advocates for the use of Setswana musical culture as a tool for teaching values, religion, language, and general behavior. This research goes beyond content (repertoire), and material. It focuses on integrated instructional ideas that would improve the delivery of effective music education to Zambian students and “not lessons that simply include a [cultural] song or some [traditional] musical movement” (VanAlstine, 2015:120). Simply including cultural musics in the curriculum is not a recipe for inclusion, (Philpott, 2022).

### **1.3 Research approach and procedures**

This exploratory case study involved the teaching and observation of a small experimental test group of pupils. Two lesson plans included adapted teaching approaches that introduced “rhythm in words” based on the Tonga language dialect, applying the technique of rhythm ‘dictation and transcription.’ Discrimination between the third and fourth intervals was also addressed based on the singing traditions of the Tonga and Bemba peoples.

The researcher formally observed the behaviour of the students during the lessons using these lesson plans as a guide. When gathering data, the researcher also served as the instructor. This study also involved the use of questionnaires and semi-structured interviews with three teachers. A qualitative researcher, in Denzin’s words, looks at the world as it is to "study things in their natural settings to attempt to make sense of, or interpret, the phenomenon in terms of the meanings people bring to them" (2008: 312), to connect this to the context of their society.

Since it relies heavily on human interactions, qualitative research is appropriate “[...] to gather in-depth insights into a problem or generate new ideas for research,’ (Bhandari, 2020). Furthermore, Kamalzadeh states that, “qualitative methods allow researchers to study how people understand concepts.” Therefore, “[t]he outcome of qualitative education research are used to improve teacher

practice, as well as inform ongoing debates within related subject areas (Race, cited in Kamalzadeh, 2017:19).

#### **1.4 Data collection**

Since this was a case study, I employed a variety of data-gathering techniques, with questionnaires, interviews, and classroom observations serving as the main instruments. The goal of [observation] is, according to Carr and Kemmis (1986), a form of self-reflective inquiry undertaken by participants [or researchers] in social situations to improve the rationality and justice of their own [and prevailing] practices, their understanding of these practices, and the contexts in which practices are carried out. Due to the researcher's participation in the lessons, data were gathered using two lesson plans, an observation checklist, prepared assessments, and scores. To ensure the accuracy and trustworthiness of the observations, anecdotal notes were kept in a journal. The effectiveness, feedback, student reactions, and progress were then determined by recording assessment data and observations in Appendix B and C.

In carrying out this work, I relied on Merriam's description of various validation techniques, including crystallization, to validate the data used in this study (2009:213). Crystallization is the process of identifying and articulating patterns or themes in data that have been gathered through observation and experience to make assertions that are meaningful and credible. Member Check by asking for participant input on outcomes and experiences, as well as a detailed explanation of the methods and procedures. To achieve member check, I asked the head of the department to sit in my class and subsequently answer feedback questions based on a prepared questionnaire, appendix D. In addition, I "applied critical reflection regarding practice [and] applied critical thought on all acquired facts, whether positive or bad," according to Abrams (2010: 478).

#### **1.5 Ethical review**

The ethical implications of the research design must be carefully considered in any study that engages with children's experiences. Particularly in the last ten years, there has been a significant increase in awareness of qualitative research's history of abuse. (Barbour and Flick cited in Kamalzadeh, 2017:24). My study also draws from indigenous knowledge systems, which have been marginalized historically in traditional educational settings. It is my obligation as the

researcher to ensure authentic research. Using strategic planning will ensure effective methodologies. Furthermore, identifying and categorizing themes, strategic data collection and analysis, respecting and protecting participants, and ultimately reporting and archiving the research and data digitally, using encrypted hard drives is essential. In the following section, I go into further detail about how I fit into the ethical framework for this research.

A native of Zambia, I hail from the iciBemba-speaking Luapula region. However, because I was reared in Monze village, in the southern province, where I was born and spent some of my formative years, I am proficient in the local ciTonga language and culture thereof. A product of the public school system, I took music classes all through my secondary education, from middle school through high school. At that time, the Zambia Examinations Council was administering the Cambridge Examination Syndicate GCE "O" level music curriculum and examinations, of which I took the exam during its 1988 session. At the time, the syllabus only included western music content. "World music" was not yet a component of the curriculum.

Later on, I had my initial tertiary training in music from Evelyn Hone College in Lusaka, where I graduated with a Music Teacher's Diploma. The courses included African Musical Arts, which were essentially participating in traditional dances of Zambia, but nothing about academic studying of African Musical Arts. Playing the silimba, also called the Lozi xylophone, was another prerequisite. African Musical Arts tutors were Zambian performers coerced from the National Dance Troupe. Unfortunately, their availability was sporadic and remains sporadic because of their contractual duties to the government performing arts department.

Given the foregoing account, with over twenty-two years of teaching music, in Zambia's public school system and Botswana, as well as the fact that I am a multilingual native of this nation, provide me a strong basis for evaluating the educational experiences of young Zambian students as relates to the integration of cultural issues in secondary music education.

The study was conducted at the co-educational public Choma Day Secondary school in Zambia's southern province. Three qualified music teachers from Choma Day Secondary School were among the participants. The researcher had to record the procedure, the outcome, his observations,

and his interactions with the students. The normality of the children's experience was substantially preserved because the research was conducted in their local setting.

The foundation of informed consent is the notion that “knowledgeable, exercised in a non-coercive situation, and made by competent individuals” (Milne, 2005 cited in Babour, 2008: 26). To ensure informed and ongoing consent, the Ministry of Education's central office, the school administration, and subsequently the teachers were all contacted to seek written consent and approval. The research purpose, participants' expectations, data storage, and whether results will be shared with participants were clearly stated. Additionally, no child subjects' names or identities have been utilized in this study. It is generally acknowledged that anonymity and confidentiality are important “enshrined principles” in the use of qualitative research (Barbour, 2008:81).

## **1.6 Conclusion**

In this chapter, I have described the context from which this study comes to respond to the research question. From a Southern African perspective, I have outlined the key elements in the literature around indigenizing and localizing music education pedagogies, along with a detailed description of the research design of this study. I continued by describing the methods used to gather data, mentioning observations and semi-structured in-depth interviews as the primary data sources. Concerns of confidentiality, consent, risks associated with participation, member-check, and data storage were taken into consideration, and it was determined how these might be addressed. In Chapter Two, I describe my ethnographic experience, my research technique, and how I put it all to use. In addition, I highlight several issues that the research's insights have raised and suggest areas for additional study.

## **Chapter 2: Ethnographic experiences**

“The entire system of education of any society ought to be a product of that society's total of their lifestyle, their culture. Any educational system that falls short of this will not deliver the required educational goods for meaningful national development.”  
(Mwesa, John, 2003).

### **2.1 Research context**

The inception of music education in Zambia can be traced to Evelyn Hone College in Lusaka. Since 1975, the only college providing a full-time music teacher training program has been Evelyn Hone College of Applied Arts and Sciences in Lusaka, the country's capital. At the National In-Service Training College<sup>2</sup> at Chalimba, in Lusaka's Chongwe district, a similar curriculum was started in 2003. Government teacher-training colleges on the other hand have traditionally and continue to offer non-specialist music training to primary class teachers. Since then, degrees in music education have emerged offered by other higher education institutions. The Southern Province's Rusangu University of the Seventh Day Adventist Church in the town of Monze, a little over eighty kilometers from Choma, was the first institution to offer a degree program in music. The board at Rusangu University formally approved the bachelor of music degree in 2006. Other tertiary government universities, such as the Chalimba University, have gone further by launching a master of music education. The University of Zambia in Lusaka and the Copperbelt University in Kitwe are two other institutions. Even more recently, in 2022, Evelyn Hone College updated to include a Bachelor of Music Education degree. The Ministry of Education remains Zambia's principal educational provider.

Various public secondary schools typically offer music education. The curriculum center in Lusaka is responsible for managing the structure and design of music education. Offerings of music education are common in peri-urban areas. One such location is Choma Town in Zambia's southern province. Only two of the about eleven public schools in the Choma district, Choma Day School included, offer music education at the moment. Southern Province's provincial capital is Choma. Tonga and its related subcultures make up the majority of its ethnic composition. Multilingualism is prevalent in Choma, because of intermarriage, trade, and employment. Most of the southern

---

<sup>2</sup> The Chalimbana University is formerly the National In-Service Training College.

province, including Choma, speaks chiChewa too, sometimes known as Nyanja in colloquial terms and of provenance from the eastern province. However, culturally, the region is largely homogeneous.

With approximately 350 students, Choma Day, a co-education English-medium secondary school offers music education from grades eight through to twelve, as an optional subject. Each class has three periods per week, each lesson lasting two hours, a total of six hours of music in the week. The class of grade eight consisted of 39 pupils, comprising seventeen girls and twenty-two boys of the age range, of twelve to fourteen years. The class's ethnic distribution comprised ciTonga, accounting for around 48% of the learners. Other tribes represented are, siLozi, iciBemba, and chiChewa accounting for thirteen percent each. Other minority ethnic representations, accounted for just around thirteen percent altogether. The absence of formal music training by any of the eighth-grade pupils anterior to attending Choma Day Secondary is significant to this study.

## **2.2 School resources and inventory**

The head of the department and two other teachers make up the department's three all-male staff members. All members have bachelor's degrees in music education, while one member has a master's in psychology. My ethnographic study was limited to the eighth-grade class, as was described in chapter one. Monday through Friday, classes start at 7:00 am and end at 1:00 pm. A renowned choir from the school that has won awards at competitions across the country had to stop practicing because of the covid19 outbreak. A brass band of trumpets, trombones, a tuba, and woodwind instruments such as the clarinets is also present. Since the Covid19 limitations had been lifted, the brass band had just started practicing. Selected boys and girls from all of the music classes make up the band. Although there were African drums present, there was no reliable traditional dance ensemble. The head of music asserted that children practiced dancing for special events. The biggest challenge was that none of the on-site music educators knew how to employ traditional dance and music. On occasion, community members are hired to help children get ready for important occasions. Due to the external dancing tutor's meager cash compensation, this was not financially viable, thus hindering the development of traditional dance.

The instrument inventory indicated a collection of keyboards, brass instruments, drum sets, recorders, and guitars. Zambian musical instruments included an abundance of drums, and a thumb piano popularly known as mbira, or kalumbu in Tonga. Despite that, local instruments are cheaper and locally available; their use in music teaching is not prominent. There is also a computer in the department but mostly employed for clerical work and music notation. A limited collection of the associated board of the royal school of music textbooks was available for use by the teachers. Also available as a local publication, Music Education: Course for Zambia, a series that runs from Grade 8 to Grade 12. There was a plentiful supply of the series.

My teaching engagement was limited to the school hall because there was not a separate music room at the institution. Students typically use their homeroom or the school hall for music classes. For my music lesson, the pupils had to sit at tables, and for a few of them, we had to improvise with bricks. I had much help at school from the exceedingly helpful head of the department because the homeroom teacher was unfortunately out of the office at the time of my field research.

### **2.3 Class observations**

I faced a dilemma over whether the research would be restricted to interviews, questionnaires, and remote collaboration with the host teacher to implement the teaching practices under study because of covid-19 limits at the time. The subsequent loosening of covid19 protocols in both Botswana and Zambia allowed me to visit the research site in the little time I had left to perform the research myself.

I began my research by going into Grades 8, 10, and 12 classes. The class I observed first was Grade 12. It was an aural lesson, in preparation for the 2022 secondary school exit exams. The class was taking revision lessons on the topics of intervals, triads, and cadencies. Listening activities were played back to the learners via an electronic hi-fi mp3 player. There were no other additional instruments employed other than the teacher's and children's voices. Children were encouraged to use 'tonic solfa' to locate degrees of the diatonic scale, and subsequently, positions of triads, intervals, and cadencies, as a means to answer the listening exercise. My impressions were that the children had generally good musical knowledge and understanding of the concepts being reviewed.

My second lesson observation was the grade 8 class. The subject of study was the identification of various Zambian musical idioms. In this case, again, only the hi-fi music player was employed to play back audio of varied Zambian musical idioms. Children listened to a selection of Zambian music, both indigenous and contemporary. There were general discussions on instruments and style. However, detailed descriptions of style, timbre, and musical characteristics were not fully explained. Because there is no dedicated music classroom, there were no teaching aids mounted anywhere in the classes.

The Grade 10 class was the final I witnessed. However, the absence of the class music teacher resulted in a predicament. As a replacement instructor, the head of the department filled in. He spoke on the subject of music careers. I was requested to assist in teaching the lesson. We discussed the broader careers and economic opportunities available in the music industry. We also identified local musicians who were thriving to use as examples. We extended examples to thriving music studios and other contexts in which musical opportunities exist. Unfortunately, there were no peculiar instructional strategies employed because the head of the department and I did not plan this lesson.

## **2.4 Teaching experience and reflections**

This study was separated into two parts, the introduction, namely rhythm, and the second part being, intervals, which were conducted with and under the observation of a group of junior secondary students during two, two-hour music lessons over a week. The first segment covered the rudimentary rhythmic transcription of Zambia melodies. Following the introduction, children were given spoken words or phrases to associate auditorily with the rhythms dictated to them. Adopting John Mwesa's approach, rhythm dictation was guided by specific rhythm patterns that were derived from the spoken speech in the chiTonga language of Zambia. The context guiding the musical principle is as follows.

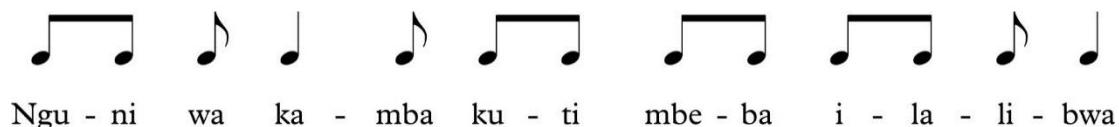
One of the key components for improved learning is awareness of the potential for embodied and cultural knowledge to enhance learning. “Culturally responsive teaching can have a powerful impact on students’ development because it provides teaching that draws from students’ relevant [...], background knowledge, and home languages” (Aceves, 2014:9). Furthermore, language and

music go hand in hand (Onwuekwe, 2011:84). The author continues by stating, “[...] all songs from sub-Saharan Africa comply [with] principles directing the link between speech tone and melody” (*ibid*). The idea that “spoken discourse [inflections] governs all melodic and rhythmic patterns” is given additional flesh by John, Mwesa in the preceding explication (2011:3).

John Mwesa chose praise singing, in particular, Kuyabila<sup>3</sup> of ba Tonga and the ichiBemba funeral dirges, all from Zambia, as a model for transcription examples since these two types of music are more closely related to spoken speech than to singing. Single vowel syllables are matched with a quaver symbol, while double vowel sound syllables are matched with a crotchet. The following Tonga phrase is such an example and this is what I applied in class.

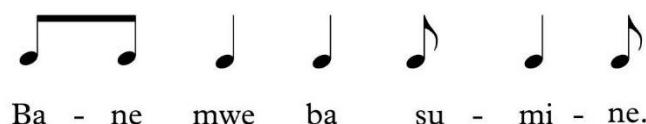
Written: Nguni wa Kamba kuti mbeba ilaligwa  
 Spoken: Nguni wa **ka**amba kuti mbeba ilalig**waa**

### Transcription



Or with the following bemba text; *Bane mweba sumine*, spoken ‘Bane mweeb**aa** sumiine.

### Transcription



Using musical phrases adapted from chiTonga folk songs such as the folk song, “Nguni Wa kamba kuti mbeba ila ligwa” in 2/4 time, rhythmic analysis of the syllables was divided into three note values. i.e., clapping the rhythm as they sing, and comparing how the phases are spoken in ordinary speech in the Tonga language. It was noted from the song and speech that the

<sup>3</sup> The Tonga people's kuyabila is a chant-like poetry sung during various social gatherings like funerals, festivals, initiation rites, and other traditional ceremonies. Performed solo, it is mostly accompanied by a unique dance of jumps and lips and is associated with the ‘*namalwa*,’ a friction drum.

characteristics of syllables durations inherent were three, namely, fast, denoted by the quaver symbol, walking syllables or words, denoted by the crotchet, and longer syllables denoted by the minim. Using non-musical terms, pupils were tasked to identify syllables as; fast, walk, or long. By clapping the rhythm, they would distinguish the durations and then label the words or syllables with the correct non-musical names of fast, walk, and slow, after which they assign the corresponding duration symbol, with spoken speech as their reference point to discriminate the note values. However, the duration of a minim does not exist naturally in the vernacular languages stated. This exception was taught with the help of local music examples as below, to explain further the concept of ‘long’ represented by the minim by the closing syllable in the example below. By separating the class into two, the first group sings, while the second group claps the beat to notice how the last syllable extends to two beats.

### **Illustration**

Lu - mba - nye - ni      Za - mbia      no      kwa - - nga

To teach rhythmic dictation, selected speech words were later selected and transcribed following the inherent rhythmic speech inflections, e.g., the word lunduka (translated as to run), kwenda, pronounced as kweendaa, (translated as, walk), anzula , pronounced aanzula,( to undo clothes from the laundry line), Wangu (mine).

### **Illustration**

Kwe - nda      lu - ndu - ka      a - nzu - la      wa - ngu wa - ngu

Ordering the words in various permutations, children were asked to speak and clap the words in time to the beat (pulse) played by the researcher. Rhythm dictation using the patterns above sequenced randomly followed. Children were to identify the rhythm patterns, and label the patterns using the vernacular terms assigned to each pattern, after which they would assign the imputed transcription.

The singing of traditional chiTonga songs, and harmonization at cadential points, were practiced. Harmonization was limited to two parts in intervals of fourths below the melody as is traditionally the chiTonga custom.

Mu-mu-ni wi - ni wi - ni mu mu-ni wa - lu - fu - tu - ko wa - ba - nyi - ka bo - nse mu  
3  
nzi - la ye - kwe mwa - mi u - la tu - so - lo - le - la.

NB Harmonisation in fourths at the closing of the musical phrase.

Furthermore, selected iciBemba melodies were introduced, and children harmonized in 3<sup>rds</sup> above the melody, as is the Bemba custom. Children were assessed in differentiating the interval of the third from the fourth and vice versa on the piano.

Ba-ka-shi ba-ne-nsu ba-lu-ya e - ya e - ya! Ba-ka-shi ba-ne-nsu ba-lu-ya e - ya e - ya!

NB Harmonisation in thirds at the closing of the musical phrase.

Using the tools described above, this qualitative study explored insights into new classroom music education approaches, to explore their potential as additional or alternative pedagogies to obtain in-depth information about the local settings of public junior secondary schools and focus on how pupils learn about and make sense of music within their setting.

## 2.5 Conclusion

This section's objective is to guide in addressing my main research question, which is, "How does culturally responsive teaching affect how fundamental music elements and concepts are taught and learned in the classroom?" I also sought to recognize the present efforts being made by secondary specialty music instructors to incorporate culturally responsive teaching strategies. The underlying

themes aim to advance culturally responsive pedagogy as a theoretical framework for improving the accessibility of music curricula to student groups that are becoming more and more diverse. The small test group of Grade 8 pupils was exposed to some teaching strategies that drew on indigenous' language rhythmic inflections as a tool, to teach rhythm, composition, and transcription. For intervals, I drew from specific selected musical singing traditions, to tap into children's prior knowledge. The following section will provide a detailed explanation of the findings and conclusions.

## **Chapter 3: Conclusion**

### **3.1 Introduction**

It is evident that offering students learning opportunities based on their existing, knowledge aids in their best acquisition of new learning. However, the teacher must ensure that the input provided to students comes from students' embodied knowledge to make the input transfer more authentic and intelligible. The learners' everyday cultural knowledge is appropriate for this application. However, as is the case in the majority of Zambia's peri-urban and urban areas, indigenous cultures are rapidly disappearing, notably musical traditions in favour of modern trends. I will discuss the broad and specific implications of this study for the field of music education to elaborate on the opening assertions of this chapter.

### **3.2 Overview of key findings and their significance.**

Before fully intergrading as standard practice in daily music education in Zambia, the effective use of culturally responsive pedagogies still has a long way to go. Before such a viewpoint is the standard in music education, it will be essential to cultivate the right mind-set in the custodians of classroom music. According to the practitioners who participated in the survey for this study, culturally relevant music education is best achieved through the learning of traditional musical instruments, dancing, and singing, but less so through the instruction strategies of basic musical concepts and the composition of cultural folk songs.

In keeping with the same theme, the participants stated that aside from the teacher's interests or initiatives, there were no workshops organized by the curriculum office for professional development opportunities or initiatives related to contextualizing the curriculum. Other than the inclusion of traditional ceremonies, Zambian music, dances, and the study of traditional musical instruments in the curriculum document, this component is not supported by any dedicated textbook or suggested readings, nor is there any underlying theory or guiding framework.

The majority of the students' reactions in the first part of the study, which focused on rhythm, were engaged, participatory, and enthusiastic. This study has demonstrated that engaging students in class require the use of a creative approach that speaks to pupils' lived experiences. The study's

second component, however, did not produce the anticipated outcomes. Children had trouble distinguishing the fourth interval from the third interval and vice versa. It seemed the singing of indigenous songs and its traditional form of harmonization was not first nature to many if not all of the children. This may be attributed to the pupil's musical tastes, which are aligned with contemporary Zambian pop music, which though mostly sung in vernacular, is of western orientation. A variety of trending Zambian musical genres exists. Some draw on indigenous musical traditions. One such genre is Kalindula, but appeals mostly to the older generation. The local pop music, however, appeals to listeners who are in their school years. Hip-hop, R&B, and Jamaica's ragga mafin are some of the western popular music genres that have influenced the current local pop trends.

The development of digital audio recording, the use of computer-generated audio in music production, MIDI sequencing, and the application of jazz standards in keyboard harmonization are all factors that contribute to a synthesized sound. Vocal harmonization is predominantly tertian. The use of acoustic instruments is limited in favour of programming using MIDI keyboards or in some cases the keyboard mouse. It is also common to have a mix of English and vernacular languages within one song. The result is a variety of musical genres of local and western influences.

Interviews with teachers showed that some of them had limited knowledge of teaching methods and how to incorporate the cultural background of their students into their lessons. One participant boldly stated that “he had no idea how to integrate culturally responsive pedagogy” but was very keen on the idea. This should not be an embedment; rather, teachers are urged to be imaginative, flexible, and adaptive to a variety of learning environments and student profiles.

### **3.3 Challenges and limitations**

The advent of the coronavirus was one of the primary problems that surfaced early on before the study. Several government restrictions, including ones involving travel restrictions, came after this. Even though eventually travel restrictions were relaxed and traveling became safer, I had a small window of time before my course was through. In the end, I just spent a week at the research location. The corona pandemic also resulted in a restriction and limitation of musical activities at

the study site. Even when I arrived at the school, choir and traditional dance classes were still on break. These activities might have provided the research with further context.

Another challenge was, in the Grade 8 class I was working with, the music teacher was away for the duration of my stay. I was unable to access lesson plans and schemes to fully comprehend the students' prior knowledge. My teaching was conducted in the school hall, which was devoid of chairs and desks because the school lacked a separate music room. It took time to organize a conducive sitting arrangement. All the same, children had to sit on tables and, in some cases, on bricks, which did not provide a conducive learning environment and may have hampered the focus and attention of the pupils.

There were just 38 students in the student sample. This may not represent conditions in other public schools such as in the case of urban schools. These are typically more cosmopolitan and may need different or hybrid approaches to teaching students from diverse cultural backgrounds.

### **3.4 Recommendations**

The subject of contextualized teaching approaches is wide. Teachers must explore many possibilities that may be pursued. From curriculum, content, pedagogy, and indigenous way of knowing, all must be explored. Drawing from the second part of my classroom experience, being that of teaching intervals, it is important to note that culture is not static, it is dynamic. Therefore, our teaching approaches and curriculum design must take into account not only indigenous cultural factors but include current musical trends and social and political power.

This highlights how quickly local cultures are changing or disappearing. As some of the literature has stated, music is one medium through which we can preserve our culture. It is very critical today that, other than pedagogy as in this study, Zambian musical traditions be an integral part of music education, to be introduced in the classroom for both academic study and practice, not just mere symbol to sugar-coat the curriculum to appear as if efforts are underway to contextualize music. We have a moral obligation to promote our local cultures as music educators. We can accomplish this successfully because of the close link between the arts and culture.

Support and professional development are key to helping teachers become more competent and confident to keep up with the ever-evolving music world and education trends. Structured curricula that prepare music teachers for content, material, methodology, and application must be included in music teacher education. Teachers should also share their experiences and encourage others in their community to do the same through professional development, conferences, and social media platforms.

### **3.5 Areas for further research**

Measured by the amount of literature available and growing acknowledgment of culturally responsive teaching, scholars of educational research should focus on all linked sub-topics for further research. The goal of this study was to better understand the nature and potential of culturally responsive teaching. This subject may have benefited from this study, but is incomplete because this study illustrates some but not all principles of culturally responsive teaching. First, it is important to recognize and classify the broad areas of studies under the umbrella of culturally responsive education. Due to a lack of reliable information specific to Zambia, the current situation is generic, and thus the need for further research. The undertaking would be to classify or categorize potential study areas.

Researchers should be aware of the musical preferences, sociological, and changing cultural trends of today's students. To stay current, new research must include inquiries on musical trends that relate to where music is now and how it affects the target learners. As a result, practicable frameworks, authentic packaged content, and resources that teachers may use may be made available. A definition of culturally responsive teaching identifies possible areas of exploitation for teaching. According to Gay, cultural characteristics, “include commonly thought of concepts such as values, traditions, [...] language, but also extends to include concepts such as communication, and learning styles” (2002:106).

### **3.6 Concluding comments**

We must not view culturally responsive teaching or pedagogy as an add-on to regular instruction, but as a fundamental shift from borrowed pre-packed pedagogy. According to one of the most well-known authors on the subject, Gay, culturally responsive pedagogy, is “using the cultural

characteristics, experiences, and perspectives of ethnic [...] students as conduits for teaching them more effectively" (2002:106). This definition implies regular mainstream teaching approaches may not be yielding optimum results in terms of student output. This study has been a reflection of my practice.

I have been compelled through this study to continue my journey of understanding culturally responsive teaching. I have come in contact with current teaching trends not only in public schools but in private schools too. While there is a growing interest in this worldview, there is very limited transformation toward culturally responsive teaching.

Even though the results of this study hint at a wide range of unanswered problems and potential areas for additional research, there has not been much uptake, nor application in this field of study. However, I desire that this study will increase awareness of the many music approach opportunities as they relate to Zambian situations. It is the responsibility of teachers to sustain their commitment to improving pupils' learning.

## Bibliography

Abrams, 2010. ‘Action research’. In James H. McMillan & Sally Schumacher (Eds.) Research Education: evidence-based inquiry: (7)477-487. Pearson Education.

Addo,K. 1997. ‘Children’s idiomatic expressions of cultural knowledge’. *International journal of music education*, 30(15). <https://journals.sagepub.com/doi/10.1177/025576149703000103>  
Date of access: 05 Sept 2022.

Aceves, T.C et al. 2014. *Increasing the involvement of culturally and linguistically diverse students in special education*. Arlington, VA: Division for research of the council for Exceptional Children.

Barbour, R. 2008. *Introducing qualitative research*. London: Sage Publications.

Bhandari, P. 2020. What Is Qualitative Research? Methods & Examples.  
<https://www.scirp.org/reference/referencespapers.aspx?referenceid=3087568>. Date accessed 08 July 2022.

Carr, W., & Kemmis, S. 1986. *Becoming critical: Education, knowledge and action research*. London: Falmer.

Carver, Mandy. 2003. Ralative thoeries:An African perspective. In Herbst, A., ed. 2003. *Emerging solutions for musical arts education in Africa*. Cape Town: PASMAE. pp. 64-70.

Denzin, N. 2008. Evolution of qualitative research. In Given. L (ed). *The sage encyclopedia of qualitative research methods*, pp 311-319.

Creswell, J.W. 2014. *Research design: Qualitative, quantitative, and mixed methods approach*. 4th ed. Thousand Oaks, CA: Sage Publications Ltd.

Evans, J. and Philpott, C. 2009. A Practical Guide to Teaching Music in the Secondary School. London: Taylor & Francis Routledge. <https://doi.org/10.4324/9780203877999> Date of access: 31 Aug 2022.

Gay, G. 2010. *Culturally responsive teaching: Theory, research and practice*. 2<sup>nd</sup> ed. New York, NY: Teachers College Press.

Hartwig, K & Joseph, D. 2015. ‘Promoting African music and enhancing intercultural understanding in teacher education’. *Journal of university teaching & learning practice*, 12(2):8.

Herbst, Anri. 2003. Musical arts education in Africa: A philosophical discourse. In: Herbst, A., ed. 2003. *Emerging solutions for musical arts education in Africa*. Cape Town: PASMAE. pp. 11-23.

Kamazadeh, S. 2017. Integrating indigenous issues in secondary music education. Toronto: University of Toronto (Thesis-Masters)

Kanu, Y. 2005. ‘Teachers’ perceptions of integrated Aboriginal culture into high school curriculum’. *Alberta journal of education research*. 51(1): 50-68.

Kothari, C. R. 2004. *Research methodology: Methods and techniques*. New Delhi: New Age Publishers.

Krasnoff, B. 2016. Culturally responsive teaching: A guide to evidence-based practices to teaching all students equitably. Region X Equity Assistance Centre. Oregon:  
<https://educationnorthwest.org/sites/default/files/resources/culturally-responsive-teaching-508.pdf> Date of access: 25 Oct 2022.

Ladson-Billings, G. 1996. ‘Toward a theory of culturally relevant pedagogy’. *American Education Research Journal*, 32(3): 465-491.

Mapaya, M.G. 2016. ‘University-based music training and current South African musical praxis: Notes and Tones’. *African quarterly studies*. 16(2):47-59.

Merriam, S.B. 2009. *Qualitative research and case study applications in education*. 3rd ed. San Francisco: Jossey-Bass Publishers.

- Meteiro, Terresa et al. 2012. Student music teachers' perceptions of pedagogical content knowledge-inaction: an inquiry across three countries. *Musiikkikasvatus*. 02(15):53-63
- Mubita, Boscow et al. 2003. Factors affecting music education in Zambian government schools and the community. In: Herbst, A., ed. 2003. *Emerging solutions for musical arts education in Africa*. Cape Town: PASMAE. pp. 169-176.
- Mumpuka, A. 2009. The status of music education in the selected high schools in Lusaka Province, Zambia. Potchefstroom: NWU (Thesis – Masters).
- Mwesa, John. 2003. Pedagogical implications for the use of African music in developing a contextualised secondary school education in Zambia. In: Herbst, A., ed. 2003. *Emerging solutions for musical arts education in Africa*. Cape Town: PASMAE. pp. 178-200.
- Ngandu, J. 2009. Utushimi: An emergent approach to musical arts education based on the inshimi practice of Bemba storytelling. Cape Town: University of Cape Town. (Thesis-Masters).
- Obeng, P et al. 2018. 'The Challenges of music teaching and learning in primary schools in Offinso South Municipality'. *Journal of Education and Practice*, 9(27):45-49.
- Onwuekwe, A. 2011. 'The tonal inflections of igbo language and its influence on indigenous music composition'. *Journal of contemporary research*, 8(1):184-193.
- Philpott, C. 2022. What does it mean to decolonise the school music curriculum? *London Review of Education*, 20(1). <https://10.14324/LRE.20.1.07> Date of access: 05 Nov. 2011.
- Segomotso, A.B. 2011. Music education in junior secondary schools in Botswana: the wayforward. Pretoria. The University of Pretoria. (Thesis – Masters).
- Sianagowa, L. 2013. Status of music teacher education in Zambia: Challenges and directions. Dumaguete City: Sulliman University. (Thesis- Masters).
- Stenhouse, L. 1975. *An introduction to curriculum research and development*. London: Heinemann Educational.

Simako, J.J. 2009. The development of learning activities, for teaching music using indigenous tswana children's songs in Botswana primary schools: Principals and Practice. KZN: University of Kwazulu Natal. (Thesis – Masters).

VanAlstine, S. 2015. Teacher training Music methods for an internationalised approach to instruction. *Journal of education and training studies*, 4(1).

<http://dx.doi.org/10.11114/jets.v4i1.1074> Date accessed 24 Sept 2022.

Yin, R.K. 1994. *Case study research: Design methods*. 2nd ed. Thousand Oaks: CA: Sage

Zambia. 2013. Curriculum Development Centre. 2013. *Education curriculum framework*. Lusaka

Zambia. 2013. Teachers' curriculum implementation guide. 2013.

## **Appendix A**

### Questionnaire for Music Teachers

Teacher Highest Qualification : \_\_\_\_\_

Length of work experience : \_\_\_\_\_

Student Level: Senior Secondary  Junior Secondary

1. What percentage of classroom time should be given to the teaching of Zambian musical traditions?

0-20%

20-40%

40-60%

2. What teaching approaches drive your teaching?
- 

3. What Zambian content is integrated in your teaching?
- 
- 

4. Are there any indigenous teaching approaches/techniques employed in your teaching

Yes  No

5. If yes, please explain.
- 
- 
- 

6. What indigenous music instruments are you integrating in your teaching?

a. \_\_\_\_\_

7. How are you using the indigenous musical instruments to teach music?
- 
- 
-

8. In your current teaching practice, do you incorporate any issues, content or perspectives that are related to indigenous learners?

---

---

---

9. How and what cultural aspects feature in your classroom teaching?

A\_\_\_\_\_

B\_\_\_\_\_

C\_\_\_\_\_

D\_\_\_\_\_

10. What are the challenges with integrating culturally relevant teaching content and pedagogy?

---

---

---

11. Rate your level of knowledge with respect to the history, local culture and communities, and current issues, of your schools locality:

Strong  Adequate  Limited  No Knowledge

12. Have you participated in any professional development activities to develop/enhance your knowledge and/or skills pertaining to cultural components ideal for teaching music concepts and fundamentals?

Yes  No

13. Does the music curriculum adequately address contextualization of music teaching and learning to suit the social and cultural background of the learners?

Yes  No

Explain

---

---

---

## **Appendix B**

### **Observation**

#### **Day 1**

**Lesson Duration: 2 Hours**

	<b>Activity</b>	<b>Observation</b>	<b>Comment</b>
<b>1</b>	<b>Recognise note from listening and label using vernacular terms</b>		
<b>2</b>	<b>match rhythm symbols to vernacular terms</b>		
<b>3</b>	<b>Clap rhythm patterns</b>		
<b>4</b>	<b>Pupil behaviour/engagement</b>		
<b>5</b>	<b>Compose and notate rhythm using given patterns</b>		

## **Appendix C**

### **Observation**

**Day 2**

**Lesson Duration 2 Hours**

	<b>Activity</b>	<b>Observation</b>	<b>Comment</b>
<b>1</b>	<b>Singing indigenous melodies</b>		
<b>2</b>	<b>Harmonisation in fourths</b>		
<b>3</b>	<b>Harmonisation in fourths</b>		
<b>4</b>	<b>Aural exercise</b>		
<b>5</b>	<b>Pupil behaviour/engagement</b>		

## **Appendix D**

### **Peer Observation**

**Day 1/2**

**Lesson Duration 2 Hours**

- Describe the lesson structure

---

---

---

- Describe the Lesson Content and Objectives

---

---

---

- Describe student responses

---

---

---

- Describe what you would have done differently

---

---

---

- Other comments/Observations

---

---

---